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PROVINCIAL TOUR, OCTOBER, NOVEMBER,  
and DECEMBER, 1862.

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**Mlle. GEORGI** will sing this evening at Miss ALICE Dodd's Concert, St George's Hall, Liverpool.

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No. 34

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## CHERUBINI.

(Continued from p. 518.)

THOUGH Cherubini had already achieved a wide-spread reputation at the close of the last century, the French nation was ungrateful to him, inasmuch as the Government of the Republic conferred on him only the unimportant post of an Inspector at the Conservatory, the salary he received scarcely enabling him to support his numerous family. Yet it was doubly the duty of the Republic to give him a high appointment, since it was evident that the Revolution had greatly influenced his new style, and that, in a certain sense, he had become the apostle of the new period by works in which he rejected the Traditional, pursued a freer track, and, thanks to the force of a genial imagination and a power of characterising truly human feelings and passions, embodied the new ideas in tone. But the Directory, as well as, subsequently, the head of the State, the First Consul, neglected and forgot the great composer, whom Italy, France, and Germany recognised and honoured.

We are pretty well justified in asserting, however, that Bonaparte did not forget him after all, but purposely refrained from advancing him, because he could not endure him or his music. Even as Emperor, Bonaparte was unable to suppress this prejudice, while Cherubini, in accordance with his natural disposition, did nothing to remove it. It seemed as though the mighty ruler, warlike hero, and man of iron will sometimes experienced an inward necessity of divesting himself, for a period, of everything great, and, consequently, of the impression produced by art of a grand style, for which reason he preferred lighter and more catching music, perhaps considering all excitement of the mind by means of art as unworthy a statesman and a general.

That Napoleon resented for a long period unguarded expressions and any freedom of behaviour, which he considered as evidences of want of tact, or even as something worse, and which were highly displeasing to him, is a well-known fact; and thus it may, probably, be true that his dislike of Cherubini is to be attributed to the following occurrence:—

On his return from one of his victorious campaigns in Italy, Bonaparte desired to hear at the Conservatory a march which Paisiello had composed in his honour. The work, according to report, was very mediocre. The Committee thought themselves bound to seize on this opportunity for performing a composition by Cherubini also; and, under the impression that something warlike would best please the great general, selected a Cantata and Funeral March, which Cherubini had written on the death of General Hoche. This, it must be confessed, was a mistake. The glorification of another military celebrity as well as of himself could not be agreeable to Bonaparte, and the displeasure of the even then all-powerful ruler was very evident. After the concert he went up to Cherubini, but did not say a word about the Cantata and the Funeral March; while, on the other hand, he lauded Paisiello and Zingarelli to the skies, calling them the two greatest composers of the age. This was too much for Cherubini, who replied, "Paisiello, certainly! But Zingarelli!" accompanying the words with appropriate action. This brought the conversation to a close.

After the attempt to assassinate him with the infernal machine, on the 3rd of Nivose, the First Consul received deputations from all the public bodies, &c. Among the delegates from the Conservatory was Cherubini: but he remained in the background. All at once Napoleon said, "I do not see M. Cherubini." Cherubini stepped forward and bowed, but without uttering a word.

A few days subsequently he received an invitation to dinner at the Palace. After dinner, Napoleon strode up and down the apartment, and began talking, sometimes in French and sometimes in Italian, about music to Cherubini, who could scarcely follow him. He returned to Paisiello and Zangarelli. Cherubini differed with him, and stated his reasons for so doing. Thereupon Napoleon suddenly exclaimed, "I tell you I like Paisiello's music. It is gentle and quiet. You possess talent, but your orchestra is too loud."—"Citizen Consul," replied Cherubini, "I have written in obedience to French taste." "Your music is far too noisy and uproarious. Give me Paisiello's! It lulls one in so soft and pleasing a manner."—"I see how it is," said Cherubini; "you like music which does not disturb you when thinking of affairs of state." This answer, too, Napoleon never forgot.

In the year 1803, a new opera, *Anacréon, ou l'Amour fugitif*, was produced by Cherubini. It contained several excellent pieces, and the well-known overture, which met with universal approbation. Besides the overture, a very beautiful quartet (arranged also for male voices) and the charming finale are performed at concerts in Germany. The badness of the *libretto* prevented the opera from being successful. It was performed, it is true, several times, but did not take with the public. The score was, however, engraved.

The music, too, of the ballet *Achilles at Scyros*, already mentioned (Chap. I.), and produced in 1804, was also sacrificed to its insipid subject. But a Bacchanalian piece in it, and several highly expressive numbers of the pantomime music in it, were greatly admired.

In the year 1805, Cherubini received an invitation from the management of the Imperial Opera House at Vienna to go to that capital and write an opera for the above establishment. As the terms offered were exceedingly liberal, he did not hesitate accepting them, and set out with his wife for Vienna, while his Emperor, Napoleon, was already preparing to invade Austria. Cherubini reached Vienna in July. His first efforts were devoted to the production of his opera, *Lodoiska*, for which he composed a new air, for Mad. Campi, and two interludes. Such is the statement of M. Fétis. According to a notice in the *Allgemeine Musik-Zeitung*, of the 5th August, 1805, the first work Cherubini conducted in Vienna was his *Deux Journées*, when he was enthusiastically received by the public, and made several alterations in the *tempi*; for instance, he took the *allegro* of the overture more slowly than it had been previously taken, "by which this difficult piece of music gained in clearness." He now proceeded to compose the opera of *Faniska*.

Meanwhile, the victory at Elchingen, and the capitulation at Ulm (October 7th), with its results, had brought the French to Vienna; Murat entered the capital on November 13, while Napoleon took up his headquarters in the summer palace of Schönbrunn.

Hearing that Cherubini was in Vienna, Napoleon sent for him to Schönbrunn. The ungracious Consul became a gracious Emperor—at least, for the time being—and spake to him in a very friendly manner. "Ah, M. Cherubini," he said, "I am glad you are here. We will have a little music together. You shall direct my concerts." Several musical *soirées*, which Cherubini got up and conducted, really did take place, some at Schönbrunn and some in Vienna. Cherubini received a large sum for his services, but this was all. There was no talk of his obtaining an Imperial appointment in Paris.

The battle of Austerlitz and the peace of Pressburg (December 26th) brought the war to a close; and no later than eight weeks afterwards the opera of *Faniska* was performed for the first time, on February 25, 1806. The magnificent music excited the admiration of all competent judges, Beethoven and, as it is asserted, Haydn perfectly agreeing with the opinion of the public. It appears, however, scarcely probable that Haydn, at his then advanced age, should still have attended the theatre; but he may have seen the score. Cherubini was pronounced, by the unanimous decision of all connoisseurs, the greatest dramatic composer of his day. The opera was not, however, a great success with the masses. It experienced the same fate as Beethoven's *Fidelio*, which had been produced for the first time, not long previously, a week after the entrance of the French into Vienna (on December 20, 1805.)

It was then truly no time in Vienna for the triumphs of art and artists, while very different triumphs were being celebrated by the enemies of the Fatherland, and that, too, with a degree of arrogance which partly drove the inhabitants from the city, and partly terrified them so much that they never by any chance thought of frequenting the theatres. Most of the higher nobility had, at the very approach of the French, already deserted the place, and those who remained did not feel disposed to visit the opera in the company of the conquerors. Thus the audience at the representations of *Fidelio* consisted chiefly of the French military.

It is a very remarkable fact that two such important dramatic compositions as Beethoven's *Fidelio* and Cherubini's *Faniska* should have been written at the same time independently of one another; that both works should have been in advance of their age; that both should display a striking similarity of style, especially in the treatment of the orchestra; and that both should have suffered from the reproach of the music being too learned for the public of the period. With regard to *Fidelio*, we know that even the subsequent representations in Vienna did not take with the public, and that it was reserved for our own time to cause this magnificent work to be appreciated in all countries. *Faniska* enjoyed at first a better fate. It is true that in Vienna it was not often repeated, but it was performed at other German theatres. The writer of the present article recollects its being performed, when he was a youth, at the theatres of Dresden and Dessau. It produced a deep impression, and its merits were readily allowed by the critics, although, owing to the unsatisfactory *libretto*, it did not become firmly established in public favour. Yet the music is some of the best and most dramatic of which this style of composition can boast; and it might be well worth while—after modifying the book—to reproduce the opera on the stage, just as the same composer's *Medea* has been successfully revived at Frankfort-on-the-Maine and Munich (?).



Cherubini remained nine months in Vienna. With regard to his relations with Beethoven, A. Schindler asserts ("Beethoven's Biography," vol. i. p. 114, *et seq.*) that Cherubini was always very severe in his criticisms on him; that Beethoven's behaviour under these criticisms was not invariably deserving of commendation—though Beethoven, even in the years 1841 and 1842, found a warm champion in Cherubini's wife—but that Cherubini, after having spoken of Beethoven, always concluded with the words, "*Mais il était toujours brusque.*" In this, perhaps, he may not have been altogether wrong. When Schindler adds: "What Cherubini thinks of his contemporary's muse might be gathered even from his communications concerning *Fidelio*, on his return, had he not unreservedly manifested, on every occasion, the slight opinion he had of it"—he is able, doubtless, to support the last assertion by his own actual experience gained in his conversations with Cherubini; but with regard to Cherubini's "communications concerning *Fidelio*," we have been unable to find anything in the Paris papers of the day, which papers a friend of musical history searched for us. It appears, therefore, that this assertion reposes upon verbal tradition, as the remark at p. 128 shows: "Cherubini, who was present at the earliest representations of *Fidelio* in 1804, and also in 1805 (it should be 1805, and also 1806), told the musicians of Paris, when speaking to them about the overture (*Leonore*, No. 3), that, on account of the medley of modulations in it, he was unable to recognise the original key." For this decidedly remarkable assertion, Schindler gives no authority. What reliance ought to be placed on anecdotes and statements of this kind, related of eminent composers, and propagated by mere report, Schindler himself has found out, often enough, in the case of Beethoven.

Furthermore, Schindler says, p. 135—"that, after having heard *Fidelio*, Cherubini arrived at the conclusion that Beethoven had not devoted sufficient study to the art of singing, and, therefore, 'took the liberty' of recommending it strongly to his attention, for which purpose he sent for the Method of the Paris Conservatory, in order to make him a present of it." This is, however, an evident proof that Cherubini, who was already famous, on meeting, for the first time, a colleague in art ten years his junior, in a sphere where he himself had long been at home, treated that junior with sympathy and kindness. And it is thus that Beethoven himself must have viewed the matter, otherwise "he would not have preserved in his little library, to the last days of his existence, the book he received from Cherubini."—"Schindler," vol. i. p. 135, note.)

Lastly, Cherubini has also been reproached with not answering the well-known letter in which Beethoven recommended his *Missa solennis* to him ("Schindler," vol. ii. p. 352, *Niederrheinische Musik-Zeitung*, No. 49). But Cherubini explained to Schindler, in 1841, that he never received this letter; and, as even Schindler does not assert that it was ever actually sent, while Beethoven's rough draft is still in existence, it is highly probable that Beethoven never despatched the letter.

If we calmly consider what has now been stated, and then recollect that, subsequently, when Director of the Conservatory, Cherubini assented to and favoured the performance of Beethoven's Symphonies at the Conservatory concerts, we shall find it a difficult task to suppose he despised Beethoven's music, as, unfortunately, we must admit C. M. von Weber did.

About twenty years after its first appearance, Cherubini again took in hand the opera of *Faniska*. The dramatic poet, Guilbert de Pixérécourt, began a translation and adaptation of the *libretto* for the Opéra Comique in Paris. But while Pixérécourt was engaged on the work the composer changed his mind, refused to allow him to proceed with his task, and abandoned the whole plan.

(To be continued.)

ADELINA PATTI'S "LUCIA DI LAMMERMOOR."—The effect of this performance was even greater than that produced by *La Sonnambula* and *Il Barbiere*. In the character of Lucia the young artist surpassed the expectations of those who had formed the most favourable opinion of her talent, after having heard her in the parts she had already sustained with such brilliant success. Qualities totally unsuspected were revealed for the first time, while those which had been applauded before came out with still greater splendour. When writing of the *Sonnambula*, we said that Mlle. Patti gave evidence of genuine dramatic talent; but it was by a far more striking development of this natural gift that she distinguished herself in Lucia. She entirely riveted the sympathies of the public, throughout the second act, and in the mad scene, by her plaintive penetrating accents, her touching bye-play, the truthfulness of her facial expression, and the admirable mode in which her gestures were suited to the words. Her bursts of dramatic feeling are warm, but without exaggeration. Hers is not that mimetic talent which interprets such and such a sentiment by such and such a conventional movement.

Her manner of expressing her sentiments seems to spring spontaneously from the situation. She identifies herself completely with the personage she represents: Mlle. Patti exists no longer; we have only Lucia before us. In the mad scene, the audience, profoundly moved, applauded her enthusiastically. Absorbed in her part, however, she appeared not to be aware of the fact—a lesson for singers, who, acknowledging the applause in such cases, completely dispel the illusion. With the exception of two or three of those traits which we recently advised her to correct, and to which a talent like hers has no necessity to have recourse, Mlle. Patti deserved no less praise for the manner in which she sang the music of Lucia than for the intelligence with which she represented it psychologically. She made no parade of virtuosity; it was by the accent of her voice, by her expression and by the vigour and truth of her dramatic colouring, that she succeeded. Most admirably did she deliver the *andante* of her duet with the barytone, as likewise the pathetic phrases of the *finale* to the second act. In the mad scene, she succeeded in expressing, with unusual felicity, the gradations of light and shade by which the composer has sought to express the mobility of the character. Who would have recognised in so dramatic a Lucia the sly and headstrong Rosina? We are more than ever convinced, as we said the other day, that Mlle. Patti is most richly endowed by nature, and that there is a splendid future in store for her.—*Independence Belge.*

MR. A. SKETCHLEY'S ENTERTAINMENT.—Under the title of "A Quiet Family," Mr. A. Sketchley has been giving an entertainment during the past week at the Hanover Square Rooms. Without any of the ordinary change of costume, or any auxiliary aid of scenery, he attempts to amuse an audience for nearly two hours, and, candour must confess, most thoroughly succeeds. The usual and all but stereotyped form of entertainment, which renders attendance at one a foretaste of every other joy to come, has been, either from choice or from Mr. Sketchley's native confidence in his own powers, departed from; and he attempts to amuse his audience with the same freedom and ease, and with such an entire absence of stage aid, as would a good story teller in the social circle. Mr. Sketchley was intended by nature to amuse mankind. Just as at every wedding party there is a lugubrious personage, who takes a gloomy view of things, and who speaks of the willows over his tomb, there is an inevitable funny man, sometimes a humourist, at others a rare teller of other men's stories, a compound of both, or it may be an independent wit. Something of all these three is Mr. Sketchley. His imitation of the dialect, accent, gesticulation, and manner of a French gentleman in the person of M. Leblond, was at once marked by the highest discrimination and the most refined mimetic powers. Mrs. Brown's narrative of her visit to the play was original, marked by considerable insight into character, and one of the most humorous and suggestive pieces of ingenious story-telling that could well be conceived. Of all the nameless and unnumbered graces that adorn social life, the art of story-telling is at once the most difficult and the least considered. From the clumsy narrator, with his "says he" and "says I," to the bland and gentlemanly man, who seasons your wine by the salt of his wit, and who sets the table in a roar by some sally of his imagination, or by his humour and fancy conjoined, there are many degrees of intellectual progression; but the qualities required to tell a story to perfection are many and various. As it takes much complicated machinery to make a pin, so tact, good breeding, discrimination, humour, taste, fancy, a sense of the grotesque, and of the sublime, are often all wanted to realise this small end, and complete a small story. It was on this account from Mr. Albert Smith's really diverse qualifications, sympathies, and tastes, and because he possessed the attributes and dispositions of many men—that he was so successful, and one of the most amusing entertainers we ever had. When he died, he left a blank, and it is really no prophecy to assume that Mr. Sketchley may fill it up. He has the same natural flow of humour—the same animal spirits, and altogether very similar endowments of taste, temper and manner, with some decided advantages in this last respect, to assist him. Mrs. Jones is to the full as happily presented as Edwards, the engineer, and even more thoroughly brought out in character. Her narrative is vividly dramatic and real, and, although the present entertainment may be too slight in its incidents to run a season, we do not doubt that at no distant time Mr. Sketchley will be recognised as one of the settled caterers of public amusement of the metropolis.

SIGNOR FIORENTINO (late critic of the *Constitutionnel*, and the "De Rouzay" of the *Moniteur*) has accepted the editorship of the feuilleton of theatres and music in the new journal, *La France*, founded by M. de la Guéronnière. The celebrated critic made it a condition that this occupation should be guaranteed to him for ten years.

## Letters to the Editor.

## MOZART'S CLARINET QUINTET.

SIR,—One of your "Leaders" some time since is devoted to a dissertation on the merits of the Quintet of Mozart for Stringed Instruments and Clarinet, Op. 108, which, exhumed from the tomb of oblivion by the directors of the Monday Popular Concerts, and its beauties revealed by a high artistic rendering at one of these entertainments at the commencement of the year, has, as you lead us to infer, become re-instated as a stock instrumental piece, to be in future constantly called into use for high class musical entertainments of this kind; Mr. Lazarus, probably, by his exquisite playing of its clarinet part, becoming specially identified therewith. The perusal of your article having recalled to my mind one or two little circumstances with which this composition is connected, has induced the present communication. Although the existence of this Quintet was, as you say, almost unknown of by the general musical public of the present day, yet to the flautist amateur I think I may say the piece is tolerably familiar, as the work was separately published some fifty years ago, uniform with Haydn's Symphonies, then reduced to Quintets, with a flute part for chamber use: i. e. soon after the improvement in the structure of the flute by the addition of keys made that instrument capable of diatonic articulation, the clarinet part being transposed into the common key, the notation of the string quartet, probably, remaining unaltered, and with the skilled flautist the piece has always been a favourite one in chamber practice of this kind.

The *Larghetto* of this superb composition, too, has recently been whipped into the form of an organ piece, at the hands of Mr. Higge, organist of Kennington, and which, with the melody in chief rendered by a clean and tasteful finger on the Cremona stop of a well-voiced organ (our best organ builders now aim to voice this stop imitative of the tone of the clarinet), the stringed parts being represented by a varied selection of the soft stops of the "Great" and "Swell," forms a delicious *morceau*. As being *à propos* to the foregoing, it may be mentioned that, in a recent public performance upon the organ of the parish church of St. James's, Piccadilly, this *Larghetto* was selected as one of the pieces of the little "Bill of Fare," and was most manifestly received as the gem of the evening. Of this performance I herewith furnish you with a few particulars, and possibly you may think the event worth recording in the *MUSICAL WORLD*, as an example for imitation, to the creation of a more general taste for classical music.

Annually, ever since the organ of this church (St. James's, Westminster) assumed its present formation, a select few of the parishioners and their friends have been in the habit of assembling to hear an evening's performance upon it by Mr. Burrowes, the organist of the church. This gratifying entertainment—the decorous nature of its conduct fully justifying the expression, notwithstanding that by some, on account of the sanctity of the place, its applicability might be deemed to—has just come off, when the following little programme was rendered, viz.:—

Introduction (extempore); *Larghetto*, from instrumental quintet, clarinet principal (Mozart); "The horse and his rider" (Handel); Instrumental Symphony, from *Creation* (Haydn); Pastorale (Dr. Chipp); Organ Sonata, in three movements, 1. Allegro, moderato, e serioso, 2. Adagio, 3. Andante recitativo—Allegro assai vivace (Mendelssohn); Andante, from the *Jupiter* Symphony (Mozart); Fugue (J. S. Bach); Organ Study, Clarinet and Bassoon stops (Dr. Chipp); *Cum Sancto Spiritu*, from 12th Mass (Mozart).

A most chaste and finished performance, which was listened to with the utmost apparent delight by all present. In respect of this programme, in its relation to a classical exposition, the organ connoisseur would probably say, "more of original organ music and less of adaptations would have been in better taste." But the unmistakable effect of the different species of music on this particular auditory on previous occasions, influenced in some measure the choice on this. However, the selection was such as afforded the opportunity of displaying some *recherché* playing, as well as of exhibiting all the more striking beauties and effects that characterise this particular instrument as a work of constructive art.

Too few are the opportunities the public have of hearing this kind of music. It is true, nevertheless, that many of our London churches are furnished with organs capable of such exhibitions. The nature of the parochial Church Service proper presents no opportunity of displaying *recherché* organ playing, except that permitted in a last voluntary, when, however, the confusion of the congregation simultaneously departing, precludes the thing being regarded as anything but a mere "playing out." And clerical scepticism too often stands in

the way of the employment of the church's instrument on any other than the church's music, even at periods not in divine service. Hence the public—yes, even the musical public—know little of the varied resources of a grand organ, or its power for giving expression, not alone to original organ music, but to the more elaborate inspirations of the great composers, which engage for their interpretation the united efforts of many performers. The occasional recurrence of such exhibitions as above adverted to, wherever there are organs adapted to the purpose, would,—whilst they gave to the parishioners a costless entertainment, rational, decorous, and elevating,—do much to popularise the music of this the grandest of all musical instruments; and be the means of inducing, among the parishioners, an interest in the quality and preservation of their church's organ, now much wanting.

I am, Sir, &c. &c.

F. C.

## SINGING FOR SOLDIERS.

(From *Punch*.)

A good deal has been said about the evil state of Aldershot, and the ill condition of all our garrison towns. The vices rampant there are in chief degree assigned to the want of fit amusement to fill up leisure time, of which our soldiers, when in garrison, have much more than enough. We know who it is finds mischief still for idle hands to do; and doubtless soldiers are, when idle, not more proof against temptation than are other mortal men. What then is the remedy? What wholesome recreation can be devised for the amusement of our soldiers' leisure time? Reading rooms, says one; athletic games, another; music and part-singing is the answer of a third. Well, all these hints are good, and the two first have been acted on in so many cases and with such success, that *Punch* may well be spared more writing in their favour. But in teaching soldiers music no great deal has yet been done, and as the practice of part-singing is a wholesome, healthy exercise, *Punch* most willingly will give it what encouragement he can.

Used to obey orders, and accustomed to be led, soldiers, properly instructed, would soon learn to sing together, and *Punch* feels sure that their so doing would soon become a pleasure to them. Learning to keep time is a pleasant way of spending it; and when men have studied harmony, there is surely the less chance of their giving vent to discord. Nothing lightens labour so well as a good song. It makes a long way short, and would therefore be invaluable to troops when on a march. Singing Mendelssohn's part-songs and similar good vocal music would be a better pastime for our soldiers when at leisure, than sitting in a pot-house bidding Sally to come up, or squalling other specimens of stupid nigger nonsense. Men whose business is to kill are often troubled to kill time; and in this respect the practice of part-singing at least would be a help to them.

With this faith in his mind, *Punch* would fain direct the notice of his fifty million readers to the fact that now among the thousand and one concerts which are almost daily advertised, Soldiers' Concerts are at no far distant intervals announced. In his programme the Conductor of these Concerts "begs to state," and *Punch* hereby accords him full permission so to do, that they are given "with a view to create a taste for good choral music in the Army, and to encourage the practice of singing on the march, and the formation of choral classes in garrisons, whereby much of the soldiers' leisure time might be usefully occupied. Held in Exeter Hall, these Concerts were by no means the least nice of the May Meetings which have this year been assembled. At the last which *Punch* received an invitation to attend, free admission was accorded to a couple of thousand soldiers now garrisoned in London; and this gift, to *Punch's* thinking, was by no means the least pleasant of the charitable donations which have this May been announced. Without disparagement of orators who plead for funds to furnish tracts to niggers who can't read, *Punch* must own a sneaking preference to listen to the voices that "discourse eloquent music" to the soldiers at these Concerts; and at the risk of the displeasure of all Truly Pious people, *Punch* will own he thinks encouragement of Music in the Army quite as laudable an object for the bumps of the benevolent as the supplying straps and braces to nude natives of Natal, or providing moral polish for the black king of Japan.

SACRED HARMONIC SOCIETY.—An extra performance of the *Messiah* was given last night at Exeter Hall, for the ostensible purpose of affording an opportunity to those visiting London during the International Exhibition of hearing Handel's sublime work executed in a thoroughly efficient manner—a rare thing in the provinces, except at Festival times. The principal singers were Mlle. Parepa, Mad. Laura Baxter, Mr. Wilby Cooper, and Mr. Weiss.

## THE VOCAL ASSOCIATION.

## TESTIMONIAL TO JULES BENEDICT, ESQ.

At the Society's Rooms, No. 14 Newman Street, W., on Friday evening, August 8, the Ladies of the Vocal Association presented a testimonial to Mr. Benedict, "as a mark of their appreciation of his valuable services in conducting the rehearsals and performances of the Society."

The ceremonial was extremely interesting, and will, no doubt, be long remembered by all the members and friends who were present. Although the question of the testimonial was not considered until after the rehearsal of the Society on Tuesday night, August 5, the whole affair was so perfectly managed by the ladies, that it had the appearance of several weeks' organisation. There were about 1,000 persons present. The Committee of Ladies occupied the platform, which was tastefully decorated with flowers, and further ornamented by the testimonial about to be presented to Mr. Benedict, which consisted of a large walnut-wood Stationary Case, a walnut-wood Ink-stand, and walnut-wood self-closing Book-slide, each very handsomely fitted, and elaborately laid with gilt mountings; supplied from the excellent firm of Parkins and Gotto, 24 and 25 Oxford Street, W.

The chair was occupied by John Bishop, Esq., a distinguished amateur and supporter of several of the old established glee and madrigal societies.

Mrs. R. F. Abbot, the Secretary to the Ladies' Committee, was then called on to read the address of the ladies to Mr. Benedict, which duty was performed by Mr. William Lockyer, the secretary to the society. The following is a correct copy:—

"RESPECTED SIR,—We, the members of the Vocal Association, gladly seize the present opportunity, when, for a short period, you are about bidding us farewell, to present you with a Memorial of our grateful esteem and hearty thanks for the unswerving kindness and attention which you have exhibited towards us throughout the seasons in which we have been privileged to enjoy the benefit of your valuable instructions as our conductor. It is with great pleasure we contemplate the fact that, through the merits of your numerous works and the distinguished part you have taken in arranging and conducting concerts intended to develop and refine the musical tastes of the British public, your name has been identified with all that is highest and purest in musical expression. The press only clothed in fitting language the general feeling of our best judges when it greeted you as one of the few men of genius who are bold enough to deal with society as it is, in order to succeed in giving it fresh impulses towards the good and beautiful, and to make its appreciation of the musical art what it should be. This sentiment we heartily endorse, being satisfied that time and trial will cooperate to establish its truth.

"But they who are held in honour by the world at large cannot countenance, and are altogether above listening to, expressions which will even admit of being understood as idle compliments, or as formal applause, so that it would be difficult for us to utter our thoughts upon your merits, as a whole, without seeming to tread upon forbidden ground. To us you are more than you can be to the outside world, the members of which would misunderstand us were we to speak our true feelings upon the general question. Therefore it is that we do not now address you as the author of *The Brides of Venice*, *The Crusaders*, *Undine*, or *The Lily of Killarney*, but as that Jules Benedict whom we honour as the founder and conductor of this Association, who has laboured so earnestly to teach us how best to express the thoughts of the world's greatest composers, and who, amid difficulties and discouragements, which would have daunted and deterred other men, has never failed to meet us with the same patience, good humour, and gentleness of manner, which, but too commonly are only exhibited in the hours of great success. We heartily rejoice over the fact that your absence from us will be but brief; and it is our earnest hope that, amid the scenes, and influenced as you must be by the musical associations of Germany, you will recruit your physical constitution, so that when once more among us you will be in the enjoyment of that health and strength, which is necessary for enabling you to bring to a successful issue your various plans and works. We hope, too, that in the future our increased attention to the parts assigned to us will prove more earnestly than words can do how highly we appreciate and value your instructions.

"In conclusion, we ask you to accept the accompanying 'Writing case,' 'Ink-stand,' and 'Book-easel,' as a simple but appropriate mark of our profound respect. That you may long be spared to use them is our earnest but most unselfish prayer; for, in that case, the musical treasures of England will be largely increased, the language of harmony will be

extended and improved, and individually we shall be elevated in mind, and gladdened in heart. So that as the seasons pass by, every member of this Association will have abundant cause to be proud of having been associated with its patient, generous, and earnest conductor.

"With great respect, we subscribe ourselves your most cordial admirers,

"Mrs. R. F. ABBOT, *Secretary*  
(On behalf of the Ladies).

"MR. SAMUEL MULLENS, *Treasurer*  
(On behalf of the Gentlemen)."

The chairman, in an appropriate speech, presented to Mr. Benedict the testimonial which had been procured for the occasion. Mr. Benedict, on rising to return thanks, was greeted with a perfect ovation—the ladies waving their handkerchiefs and the gentlemen cheering vociferously, this continuing for some minutes. Mr. Benedict said, that of all the experience in his lifetime, he had never felt such an overflow of pleasure as at the circumstance which called them together on that evening. Anything that he could say would fall infinitely short of a true expression of his feelings; but if a promise of fidelity and attachment to the Vocal Association were what the members required of him, he would now, in the presence of all assembled, wish them to know, and feel, that his time, talent, and services should be entirely devoted to the interest and well-being of the society. He accepted the very handsome testimonial as a pledge of his services being accepted and appreciated by the members; and consequently, while such a feeling of mutual regard and esteem existed between himself and them, there could be no apprehension or doubt about the success of their united labours. In hours of repose, as well of excitement, he should ever bear in mind the token of regard and esteem presented to him through the instrumentality of the ladies of the Vocal Association.

Sig. Giuglini (the eminent Italian tenor singer) was present on the platform, and kindly consented to sing "M'appari" from the opera of *Martha*, which he did in the most exquisite and perfect style imaginable.

Votes of thanks were then "put" and "carried" unanimously, and after a full inspection of the testimonial, the meeting broke up with "cheers for the ladies and Mr. Benedict." The subscriptions are still being received by Mrs. R. F. Abbot, as it is the intention to present every subscriber with a "carte de visite" portrait of Mr. Benedict, should the funds permit.

BELFAST.—(From our own Correspondent.)—At Mrs. Robinson and Mr. Loveday's third and last concert of this season their room was filled to overflowing, a goodly portion of the audience being on the stairs outside. The programme contained three quartets, by Mozart, Beethoven (No. 7, dedicated to Prince Rasumovsky), and Haydn, which were executed in fine style by Messrs. Loveday, Levey, Wilkinson, and Elsner; a trio, by Mayseder, for piano, violin, and violoncello, by Mrs. Robinson and Messrs. Loveday and Elsner; a sonata, by Dussek, for piano and violin; and a sonata, by Beethoven, for piano and violoncello; in addition to which there were two vocal duets, sung by Mrs. Robinson and a young lady, which gave a pleasing variety to the entertainment. When we say that the audience listened throughout with attention to this long programme (too long by one third), we think no further proof is necessary to convince that there is a real taste for good music springing up amongst us, and we hope to see this fostered and encouraged by more frequent opportunities of hearing such performed in the same admirable style as by Mrs. Robinson, whose playing is forcible, brilliant, and intelligent, and Mr. Loveday, who, as a violinist, has scarcely his equal out of London. The great success that has attended these concerts will of course induce the givers to let us have another series shortly; at least we hope so, and we are quite sure they would be equally or more successful.

BEETHOVEN'S FAVOURITE PIANO.—On Dec. 27, 1817, the grand pianoforte, No. 7362 in the manufactory of John Broadwood and Sons, was sent to Beethoven at Vienna. The names of some of the most eminent resident musicians in England were inscribed on it, and, among others, those of Clementi, J. B. Cramer, F. Ries, C. Neate, and Mr. Ayrton (editor of the late "Harmonicon"). Streicher unpacked it at Vienna, and Mr. Cipriani Potter, residing in the Austrian capital, was the first to try it. Beethoven became so much attached to this instrument, that he would allow no one to play upon it, and permitted Stumpff, only as a favour, to tune it.



## MORALS AND MUSIC HALLS.

(From *Punch*.)

(A Confidential Letter to Tom Turnipptoppe, Esquire, late of Greenley Bottom, Blankshire, and now of Blackstone Buildings, Temple.)

MY DEAR TOM,—You are a young man from the country, and have seen little of town: I am—well, say thirty, and have seen a good deal of it. You have come up, as you say, to “read” at Mr. Bluebagge’s Chambers, and among the various papers which you will there peruse, you will of course take care to read your weekly *Punch*. So what I have to say now is as sure to meet your eye as would be Mr. Sayers’ mauley, if you put on the gloves with him.

As your memory is young, you may not have forgotten that the other night I talked to you upon the subject which the heading of this letter serves to indicate; still I think it is as well to put in writing somewhat of the sound sense I imparted to you, for “*seguis irritant*—” (you know what our friend Flaccus says), and after a good dinner and a glass or two of claret, the voice of wisdom sometimes fails to reach the ears of youth.

You were telling me that evening in sentimental confidence that you really “rather liked” your pretty cousin Jessie, and that, now she is away from town enjoying the sea air, you found your evenings at your uncle’s, where you are living, “awful slow.” Were it not that the Old Buffer (I think that was how you christened him) allowed you to go out directly after dinner, and let you have a latch-key, and come in when you liked, you said you feared you might be tempted to cut your throat or swallow half a pound of prussic acid, just to pass away the time.

On this hint I spake, and asked you where you mostly went to spend “the evening,” as you young men call the hours between nine p.m. and three. Well, I was not sorry to learn that, as you are not a dancing-man, you do not much incline to visit the Casinos. But I was not so pleased to find that, forasmuch as you like singing, you now and then drop in at what are called the “Music” Halls. My dear boy, surely you can’t fancy you hear music at these places. Stupid, senseless, silly, coarse and vulgar comic songs are surely not entitled to the name of Music; any more than clap-trap choruses, with every singer squalling out of time and tune, or noisy nigger melodies with bones and tambourine kick-stamp-and-jump accompaniments. And pray, what music is there in the feats of Bounding Brothers, and gymnasts who ape gorillas, and contortionists in crinoline, and clowns who dance in clogs? These are the chief attractions at the Music Halls just now; and what music is attempted is performed in such a din of talking tongues, and bustling boots, and jingling glasses, that scarce two notes together can ever reach the ear.

No, no, my dear boy, don’t try to deceive yourself, or think to gammon me. It is not the “music,” as you call it, that you go for. Nor do you attend there as a votary of Bacchus or of bacey, for the drinks are simply beastly, and you get your smoke at home. What you go for is society, and to speak out, more particularly feminine society. You are young; you can talk; and (if the lips be pretty) you are fond of being talked to. While Jessie was in town you were content with her society; nay, I will so far give you credit as really to believe you preferred her conversation, simple prattle as it is, to the fast jokes and coarse slang which with Music Hall frequenters pass for epigrams and wit. But now Jessie is away, you look elsewhere for consolation.

Well, well. Such is life, and such is human nature. Boys will be boys, and youth will have its fling. There were no Music Halls to go to in the days when I was young; but there were dirty dens of vice called “Theatre Saloons,” and I fancy that in some respects Saloons and Music Halls were about much of a muchness. So I’ve no mind to throw stones, or to preach a flinty sermon to you. But will you at your leisure just ask yourself the question, will your Music Hall society do you good or harm, and is not your indulgence in it just a little selfish? Is it fair to Jessie, who you think does “care a little” for you, to seek in questionable company a solace for her absence? Will you thereby make yourself more fit for her society, and at all enhance your relish for her pure companionship? After the fast company the Music Halls afford you, may not Jessie’s artless prattle appear a trifle slow, and will her ears be charmed or shocked by the slang your tongue is used to?

Oh, there really is no harm in a Music Hall! you say. It’s not like a Casino or a *Ball*, immoral. Well, peradventure it is not; although in one, and that the worst, respect I own I have my doubts about it. But is it quite the place for a gentleman to go to, or even for a greengrocer, a chimneysweep, or costermonger, or “any other man” (as your non-sensical slang goes), who entertains a liking to be thought respectable? A husband has, of course, no secrets from his wife; but when by any accident he drops in at a Music Hall, do you think she *always* may depend upon his mentioning it? Would you like Jessie to know that you frequent such places?—especially if she have seen the following

description of them, which was prominently printed, not long since, in the *Observer*:—

“It is, however, in the disgraceful scenes enacted in the drinking bars and saloons attached to these ‘halls’ that the greatest evils exist—evils which cannot fail of exercising a fatal influence upon the frequenters of these places, of both sexes, who, in the first instance, ‘go to hear a song,’ but become initiated in vice and immorality, rendered more easy and dangerous by the seductive influences with which they are surrounded. The more ‘respectable’ the ‘hall’ the more prominent is this feature. These saloons are filled by ‘men about town’ of all ages and conditions, with and without characters; there may be seen the young and inexperienced clerk and the heartless skittle sharp and blackleg, the patrician *roué* and the plebeian ‘fancy man’; . . . This mixed crowd of folly and vice keep up a continued chattering composed of obscene jests and vulgar repartees, to the great annoyance of the decent tradesman or working man, who, accompanied by his wife or sweetheart, may have visited the ‘Hall’ in the delusive hope of hearing some good singing, but whose ears are thus polluted with vulgarity and slang. It is this sort of thing that has driven, and is still driving, the respectable portion of society from these ‘Halls,’ and it is to provide attractions for the more ‘spicy’ patrons that ‘comic ladies’ and other ‘sensational performances’ have been introduced. In these saloons the scenes that used to be enacted in the lobbies and saloons of the theatres are reproduced even in a worse and more offensive form.”

Now, if a tithe of this be true (and, so far as I have seen, there has been no denial of it), I think the less you go to Music Halls the better it will be for you, and the better will it be, too, for your wife—when you are blest with one. Mind, I don’t say stick at home too much in solitude and smoke, and mope yourself to death while Jessie is away from you. But I do say, when you take your pleasure out, go, take it as an honest gentleman, and never enter places where you would (at least I hope so) blush to have her see you. At your age men *can* blush, and the power is so enviable that you should take care of it. Music Hall society is fatally destructive to it, for there are few worse snares to youth than the vice that tempts a man by aped and acted modesty.

So when you want to hear a song, or have a social smoke (both good things in their way, if that be not a bad one), I say go to Covent Garden and inquire your way to Evans’s if you are still so verdant as never to have heard the name of Paddy Green. There is entertainment fit for men, not beasts; there is music in the singing; there is malt in the beer; there is an ever courteous welcome by the cheeriest of hosts, and no crinoline or coarseness is permitted to intrude.

Trusting that my words may, when you seek amusement, tend to guide your steps aright, and wishing Jessie well and you the luck to win her,

I remain, my dear boy, yours, believe me, most sincerely,

PUNCH.

MOZART IN 1786.—The year 1786 is one of remarkable richness in the annals of Mozart’s wonderfully prolific career. The great event of the composition of *Le Nozze di Figaro* began and ended in the month of April, followed by its production at the Imperial Opera in the course of May, was one of such excitement as would have caused any other composer to seek refreshment of his faculties in a long period of repose. Not so with this greatest of all musicians, who seems to have found refreshment in the very act of labour, and to have felt energy for a new task greater in proportion to the importance of the work from which he had just risen. Handel’s rapidity appears nothing short of miraculous; but we have, at least, time to wonder at the lightning speed of his thoughts, while investigating long periods that elapsed between the accomplishment of one of his mighty mental efforts, and the entering upon the next—investigating without being able to discover one trace of the exercise of his creative power; thus we see he would write, perhaps, two oratorios in as many months of a summer or autumn, and never compose again until the same season of a following year. Mozart, on the contrary,—scarcely rested from the fatigue of the rehearsals of his opera, and still annoyed by the vexation of its original indifferent success in Vienna,—began, already in June, to renew the indefatigable exercise of his genius, and proved his powers to be ripe for the ceaseless fresh demands he made upon them. He produced, in this and the following month, many works of great esteem; and in August, besides the inestimable Sonata in F for pianoforte duet, he gave the present Trio and the violin Quartet in D to the world. To the same year belongs the composition of the Symphony in D (commencing with a slow introduction), the pianoforte concerto in C minor, and the one in C major, two Trios for pianoforte and string instruments, the musical comedy of *Der Schauspiel Director*, and a vast amount of other pieces, several of which can scarcely be deemed of minor importance, though they are less generally known. This everlasting readiness and untiring activity prove, more than volumes of anecdotes could do, our composer’s natural spontaneity, and his genuine delight in the practice of his art; and the proof is corroborated by the easy fluency of his music, for no pressure of necessity can ever force drops from a sterile imagination, and the severest power of circumstance cannot compel the brain to drudge upon a treadmill.—G. A. Macfarren.

## TO CORRESPONDENTS.

TULLUS HOSTILIUS asks for some authentic information respecting the Drechster-Hamilton family.

Mr. A. Hamilton, the father, is a resident musician in Edinburgh of some standing. He had a complete education in Germany in his youth under the late Herr Schneider and other masters. He made the acquaintance of the Drechsters, and married a sister of the late Louis Drechster, the violoncellist. Besides the father's instructions the children have had teaching in Germany, especially Bertha, who made quite a sensation at one of the courts there. This young lady, aged 12, plays the 1st violin; Emmy, aged 10, 2nd violin; and Charles, aged 14, the violoncello. The father plays the viola in the quartets, and the pianoforte in the other pieces. The children, in addition, all play the pianoforte.

## NOTICES.

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## The Musical World.

LONDON: SATURDAY, AUGUST 23, 1862.

## LET US TAKE A LESSON.

To the Editor of the MUSICAL WORLD.

SIR,—The accounts of the great Handel Festival in London, which have already been laid before the readers of the *Boston Journal of Music*, suggest some things which we might emulate over here to good advantage to the cause of music in the country, even should we have to begin on a comparatively small scale. Of the great moral public good of such Festivals there cannot be any doubt. If only by gathering together the musical faculty and feeling that lies scattered here and there in individuals and in separate small communities, and by concentrating it all for a time upon some high and glorious attempt at expression, like the worthy rendering of a Handel oratorio, it is clear that the love of music, the artistic aspiration and enthusiasm, must be largely quickened and developed; that it must become deeper, purer, stronger where it existed already, and must spread beyond the former narrow circles of its influence. After such hearty general cooperation, such concentrated effort and such triumph, a new artistic fervour must be generated, and the result will be truer music-lovers and more of them. Another good effort will be to dignify and consecrate such musical life as may be in us, feebly and blindly struggling for existence, or indolently running to waste. A high and noble task is set to all the singers; immortal masterworks, full of sublimity, of beauty that can never grow insipid, of meaning which we enter into more and more as we enter more deeply into the mystery of our own life, are to be performed, brought

out, interpreted, made manifest to all ears and all souls; and it is only by forgetting himself in the whole, by partaking of a common enthusiasm to the last, as much as in an army fighting for his country, that the individual member fully and fairly does his part, and at once gives and gets the value of his labour and his time. All this combined labour is expended upon subjects which are high and worthy, upon works of Handel, Bach, Beethoven, Mendelssohn—works of genius which has not trifled with itself, nor compromised the divine gift for mean considerations, works to which Music points as her title-deeds to equal dignity with other Art, with Science, Poetry, Philosophy, Theology itself. Engage all the singing choirs and circles of the towns in preparation for a joint production of the *Messiah*, or *Israel in Egypt*, or *Elijah*, and you divert so much of the so-called musical taste, that is scattered all about, from trivial indulgence, from wasting itself on sentimental, superficial, trashy music; you lift it above the humdrum of too temptingly easy, unedifying, unrewarding common-places, like so many thousands of the psalm-tunes made to sell, by ministering to the lazy and yet steady appetite which they perpetuate. (Those things beget a lazy habit in the musical propensity, which, lazy as it is, is still a great consumer, too lazy in fact to digest any other than the characterless food which the psalm-book makers keep supplying in quantity as inexhaustible as the quality is unexhausting, as for any strength there may be in it.) A Handel Festival, then—or if you please a Bach Festival, or a Mendelssohn Festival—is an admirable organisation to draw the musical passion and activity of a people into a worthy and a high direction, to enlist its sympathetic zeal, its *esprit du corps*, in an effort wherein they may begin to feel some realising sense of Art. For listeners, as well as singers, what an initiation those memorable three days at the Sydenham Crystal Palace must have been into the music of Handel; how much they must have done to make Handel's sublime conceptions known and appreciated!

And now we come to the feature in this Festival, which, if well considered, may be turned to good account among ourselves in America. We have seen that not less than one hundred and twenty English towns and cities were represented in the Handel choir. We have seen, too, that the Handel Festival takes from this time forth the character of a permanent institution, and will recur triennially. If one hundred and twenty towns have been busying themselves for a year past in preparing for it, how many more towns is it not certain will bestir themselves to have a part in the next one, and fill up the three years' interval with practice on the mighty choruses? We see at once that it ensures the practice of all the local choirs and singing bodies through all England, during the next three years, upon the music which is best worth their study, which is most stimulating to high artistic earnestness, most satisfying, most improving, and most wholesome to our social, moral, spiritual nature. These choirs studying their lesson in so many towns, these local "contingents" of the Grand Choir, the Festival chorus, are so many "camps of instruction," for ever organising, drilling, and keeping all ready against the actual campaign, which is the next Triennial Festival. Who does not see that it ensures an immense amount of wide-spread, well-directed, wholesome musical activity, and that such camps of instruction, with high active service full in view, must develop musical resources as rapidly as they do military? One year of their influence must produce more improvement, than many years of all our present singing schools, church choir meetings, musical "conventions," and what not. And for this reason: that a unity of aim, of spirit and



of method must prevail throughout; a common loyalty connects the remotest members to the head; and the head in such a case, the bringing out of such great works on so great a scale, must necessarily be the very highest musical authority and faculty in the community; his influence then, (or *their* influence, if we suppose a central controlling committee,) must extend down through all the ranks, even to the humblest, most remote "contingent." The lowest choir, away down in the most elementary stage of practice, has all the time an upward reference to the highest, to the head that directs all, to the high purpose for which all are labouring, and to which that head stands nearest. In the English town and choir practice for the Festival, Mr. Costa becomes virtually the teacher of them all, virtually, though it be vicariously, present in all their several localities. In fact this unitary drill for the Handel Festival, through all the camps, sets Handel himself, standing behind Costa, to teaching and educating the choral masses of all England. So here we have a *bonâ-fide* Academy, improvising itself for a special occasion, and teaching by authority of the very highest, on a uniform method, by one and the same inspiration, throughout the length and breadth of the whole land. We are no longer dependent on a hundred little rival teachers and "professors," a hundred separate crude notions and experiments; even the rivalries, and varieties, and the vanities of the several teachers are absorbed into one greater current, enriched by them all, correcting, reconciling all, and tending to a common purpose, over which presides a real head. Now all this, I say, which has been done in England, we in America, in Massachusetts certainly, may emulate, although at an humble distance and with far smaller means. We, too, may have Handel Festivals. Indeed we actually have had one, only a few years ago here, in our Music Hall, under the lead of our Handel and Haydn Society, in Boston. Musically, socially, it was a great success for a first experiment. It should have been followed up till it became an institution; but the pecuniary reward fell so far short of the moral that the managers have not thus far had the courage to try again. If the first trials of steamboats and cotton factories had been as readily abandoned, we should now know neither of those blessings. Certainly enough was done to show what could be done in Boston, with more time and preparation. Three days of Oratorio, with Symphony concerts interspersed, a glorious orchestra, and an effective chorus of 600 voices, left an impression on all hearers, which through all their lives will be inspiring.

We can and we ought to do much better, and do it periodically, until it becomes a part of our national existence. Now is always the best time to begin it; and now none the less because we are engaged in war. "In time of peace prepare for war" is a good maxim; but it is equally good the other way—in war prepare for peace. We war in defence of our civilisation, and it is well to keep civilising influences and agencies in as full and steady practice as the times still permit. It would be the worst possible economy to abandon them altogether, to let art and gentle culture "slide," because fighting has become imperative. It is not more recruits that music wants, so much as clearly understood high direction and proper organisation with those already occupied with it, to make their studies and their efforts bear upon a high purpose in a more favourable future. The plan may be arranged, and, however far off the execution, the nuclei may be established and set to practising, the "camps of instruction" may be opened here and there among the towns and choirs, and much of all that is done may tend to make the Festival, in God's good time, possible. Who will

set the ball in motion? who will undertake it? Here is an opportunity for our old Handel and Haydn Society;—or for a new society, if they lack the impulse;—or for one energetic, organising, and enthusiastic man, who may have it in him to lead, or find the leader. Better than either, perhaps, would be, that the Directors of the Boston Music Hall should take the initiative; this might obviate the difficulty of possible jealousies or questions of priority between societies, or professional leaders. They have the place, the temple for it; they will soon have in it the noblest organ on this continent, one of the noblest in the world; they represent the purely musical aspiration of the community, and could mediate between professional interests; they too might command the capital necessary to outlive the one or two first possible failures (pecuniarily) of the experiment and put it on a firm foundation, while they would represent that disinterested desire of Art for Art's sake, which would ensure the appropriation of the profits to the public ends of Art.

J. S. DWIGHT.

Boston, Massachusetts: August 9, 1862.

A CORRESPONDENT who signs himself "A German in London," wishes to know why in England, where it is made a matter of boast that the "great masters" are held in such profound reverence, and good music is so dearly and universally prized, so little respect is paid to the most illustrious composers at the Italian Opera? He affirms that such performances as *Guillaume Tell*, the *Huguenots*, *Masaniello*, and other works of the French repertory at the Royal Italian Opera, would not be tolerated at the Grand Opera of Berlin, and on that ground insists that there is more "true regard" for music of the best kind in Prussia than in England.

If there was no music but operatic music, we might perhaps feel inclined to take part with "A German in London," since, indeed, we have had, even at our "model" operatic establishment, but too frequent causes for complaint, apropos of the sad havoc made with the scores of operas. The changes and excisions which have been effected in such master-works as *Guillaume Tell* and *Masaniello* are nothing short of profanation, and cannot be defended on any ground of expediency. If abbreviations are rendered imperative by the extreme length of the operas, surely it would be better to leave out whole pieces—even entire acts—than destroy the compactness and completeness of one perfected number. Rossini and Auber are both consummate artists, and have written nothing in their graver works without a great artistic purpose. When, therefore, we find *Guillaume Tell* and the *Muette* so irreverently hacked and cut about as they are at Covent Garden, we are tempted to think that "A German in London" is not altogether in error, and that, as far as regards the music of the theatres, they manage these things better in Germany. As the press seldom or never complains, the general public are ignorant of their loss, and putting the most implicit faith in the musical director, are satisfied with the results, and accept all with gratitude. The director, with perhaps the loftiest notions of Art, and a real worshipper of the composer, is allured to do evil that good may follow. He draws his pen across the score of *Guillaume Tell* here and there, and while ruthlessly mutilating one of the most consummate works of Art bequeathed by Music to the world, haply consoles himself with the reflection that the mutilation was necessitated, that it was impossible to give the work in its integrity and entirety, and that, to sow a love and admiration of it in the

popular mind, it was requisite to present it even in a broken state, and call attention to its beauty and greatness by degrees. But this excuse cannot be pleaded. The grandeur and completeness of the productions is blazoned on walls and in journals, is proclaimed authoritatively by the management, and the world is called upon to pay homage to a stupendous work of art, brought out with every regard for its worth and magnitude.

The best defence the musical director can set up is the lateness of the hour at which the performances commence, altogether precluding the possibility of giving the whole of an opera belonging to the French grand school, and enforcing him to reduce the period of the representation within certain limits. He has a difficult task assuredly. Obligated to condense, the work is sure to suffer, and critical objugation must inevitably follow. Judgement and discretion, however, are at his command, and with these, when it is imperatively called for, abridgement may be effected without injury, and change accomplished without radical subversion.

At Berlin the director is required to make the slightest alteration only. The audiences are educated to operas of *excruciating* length, and look for no less, and as the performances commence an hour and a half earlier than with us, the use of the pruning knife is not demanded. So far, certainly, "A German in London" is correct when he states—alluding to operatic performances—that even the French show more respect to the "great masters" than the English. But the Opera is the true field of the musical glory of the Gaul. It is there they collect their largest and most stately forces, display their proudest banners, and achieve their greatest victories. It is not to be wondered at that a Frenchman's educated intelligence should acknowledge no other musical arena, and that a battle on such ground, however interminable and boisterous, should be received with gratitude and tenderness. That a Frenchman has greater patience or a more hungry desire for operatic music than an Englishman cannot be denied.

P.

THE following sketch will give a fair idea of the fortunes of the Theater an der Wien from the earliest date. The materials for it are taken from the rich store of information which Dr. Leopold von Sonnleithner has collected towards a history of the theatres of Vienna.

As far back as the year 1783, Herr Wilhelm, a theatrical manager, erected a theatre in the riding school of the edifice belonging to Count Losi, in the Wieden, but it was soon closed. In 1786, a certain Herr Franz Leimberger also erected a theatre in the Wieden, in the house known as the "Tin Tower." But this theatre, like the other, was speedily shut up. Subsequently Herr Rossbach built a theatre, opened October 7, 1787, in the large courtyard of Prince Starhemberg's mansion, on the spot where the steward's house afterwards stood.

On the retirement of Herr Rossbach, the management was undertaken, in the year 1788, by Herr Friedel and Emanuel Schikaneder,\* who, in 1791, obtained a regular license. Instead of Herr Friedel, first Herr von Bauernfeld, and then Herr Bartholomew Zitterbarth (a merchant), entered into partnership with Schikaneder. The last two, encouraged by the continued good business, resolved to build a large new theatre on the Wien, and to transplant their company thither.

\* Emanuel Schikaneder was born at Regensburg, in 1751, and died at Vienna, September 21, 1812.

Zitterbarth advanced a considerable portion of the money, and the new house, built by Herr Jäger, on the plans of Herr Rosenstengel, Imperial architect, was opened on June 13, 1801, with *Alexander*, an heroic opera in two acts, *libretto* by Schikaneder, music by Franz Teyber, and an introductory piece entitled *Der Traum des Thespis* (*The Dream of Thespis*).

In 1802, Schikaneder gave up the license to Zitterbarth alone. The latter sold the theatre, in 1804, to Baron Peter von Braun, who had managed both the court theatres since 1794, and who, from February 15, 1804, undertook to manage the Theater an der Wien as well. He sold it again, in the year 1807, for the sum of a million florins, in bank-notes, to a company of noblemen, among whom were Prince Nicholas Esterhazy, Prince Schwarzenberg, Prince Lobkowitz, Count Lodron, Count Ferdinand Palffy, Count Zichy, and Count Ferdinand Esterhazy, to whom he made over, also, the remainder of his lease of the two court theatres. In a few years, however, the society was dissolved on account of disagreements among the members. Prince Esterhazy left it first, and then Prince Lobkowitz. At the request of Count Ferdinand Palffy, the Emperor, in January 1813, put both the court theatres under the care of the state, and appointed the Baron Claudius von Fulzod manager. Count Palffy came to an agreement with his noble partners, and took the Theater an der Wien on his sole responsibility.

On January 20, 1817, Carl Friedrich Hensler entered on the artistic direction under Count Palffy, but gave it up in six months. As the receipts did not cover the expenses, Count Palffy obtained permission to have the theatre drawn for in a public lottery, and at the drawing held on August 31, 1820, a certain Herr Mayer, from Tirnau, was the winner. Count Palffy bought this person's rights, and retained the theatre, which, from December 1, 1821, he made over to the lessee of the Imperial Opera House, Sig. Dominico Barbaja, from Naples, to be carried on for their mutual benefit.

On August 21, 1822, both operatic companies were united, and placed under the management of a music committee, the chairman of which was Count Robert W. von Gallenberg. This amalgamation lasted till the end of March 1825, when Barbaja's lease expired. The Theater an der Wien was still carried on, though with only indifferent success, for a few months, but, on June 1, 1825, it was closed indefinitely. On August 19, 1825, the theatre was reopened by Herr Carl Bärnbrunn—then manager of the Isarthor Theatre, Munich, who had gone with his company to Vienna for the purpose of giving performances, which he continued up to April 30, 1826, after having, from November 1, previous, incorporated in his own company the members of the Pension Fund of the Wiedner Theatre. From May 15 to July 15, 1826, the theatre was carried on by the united companies of the Josefstadt Theatre and the Theater an der Wien, under the direction of F. Hensler's heirs, and then, from October 3, to December 15, 1826, by Herr Carl (Börnbrunn) and Company. On December 15, 1826, in consequence of an execution having been issued, the theatre was put up to auction, and knocked down to the heirs of Baron Wimmer for the sum of 147,000 florins. It was then kept closed till June 27, 1827. On June 28, 1828, Carl and Co., having taken a lease for six years, reopened the theatre. Meanwhile, the Baron von Hruschowa (as one of Baron Wimmer's heirs) obtained permission, in April 1828, to have the theatre again played for in a lottery. Notwithstanding this, the theatre remained in the possession of Baron von Hruschowa and his heirs, and the lease was extended to April 1845.

At the auction of April 15, 1845, Herr Franz Pokorny (at that period proprietor and manager of the theatre in the Josephstadt) bought the Theater an der Wien for 199,000 florins, and managed it up to his death, on August 5, 1850, when it went to his heirs, and was carried on by his son, Herr Alois Pokorny.

**NATIONAL CHORAL SOCIETY.**—The *Messiah* was performed at Exeter Hall on Wednesday evening, by the above Society, under the direction of Mr. G. W. Martin, the solo vocalists being Mad. Laura Baxter, Mr. Wilbye Cooper, and Mr. Weiss. The hall was so crowded that another performance is announced for Monday week.

**CRYSTAL PALACE.**—(Communicated.)—The great excursion of the Foresters last Tuesday, when 83,721 persons were present, passed off without the least accident to the assembled thousands, or appreciable damage to the gardens and Palace. The large excess of visitors was doubtless owing to the unusual number of excursionists from the provinces and abroad visiting London for the International Exhibition. It is anticipated that as the harvest progresses excursion visitors will still increase in numbers. The liberal policy of the directors of the Crystal Palace, in providing some special daily attraction, is evidently appreciated by the tens of thousands visiting the Palace; and as it is found to be a great convenience to the excursion public to know beforehand the speciality provided for each day, a weekly list is issued, in order that choice may be made by visitors of the day most interesting to them. On Monday, Tuesday, and Wednesday next the great Poultry, Pigeon, and Rabbit Show will be held, and as upwards of eight hundred pens are entered for exhibition, a very large show is anticipated. On Thursday, 28th, M. Blondin will exhibit on the high rope over the fountains. The extraordinary display Blondin made at the Foresters' fête has popularised his exhibitions, if possible, to a greater extent than heretofore. For those who prefer witnessing Blondin's feats without the fear excited by the great elevation of the high rope, he will give a low rope representation, in the centre transept, this day (Saturday), which is now a Shilling day. Yesterday the Great Fountains played their full height. Each of these displays requires upwards of one million nine hundred thousand gallons of water, the centre jets being higher from the basins than Bow church steeple from the level of Cheapside. Besides the above special attractions, a very interesting meeting will be held on Wednesday, of the *Deutsches Turnfest*, or German Gymnastic Association. Great attention has of late been given throughout Germany to institutions connected with athletic sports and exercises; and one held last autumn created the greatest public interest, many thousand Germans taking part in the proceedings. This will be the first gathering of the sort in this country, and is likely to excite considerable attention.

M. ROGER, the tenor, offers for sale in lots his estate of Villiers-sur-Marne. One clause in the contract binds purchasers to preserve for ever the names given to these lands, thereby perpetuating the glory of the principal lyrical works in which the singer has distinguished himself. So that the streets, avenues, alleys and roads will bear the following names:—"Grand avenue du Val-Roger;" "Avenue Halévy;" "Boulevard Meyerbeer;" "Boulevard Auber;" "Allée de la Favorite;" "Allée de la Dame Blanche;" "Avenue du Prophète;" "Avenue des Mousquetaires;" "Avenue des Huguenots;" "Avenue de la Sirène;" "Avenue de la Reine-de-Chypre;" "Avenue Haydée;" "Avenue de l'Enfant-Prodigue;" "Avenue du Domino Noir;" "Avenue de Juif-Errent;" "Avenue de la Part-du-Diable;" "Chemin d'Herculanum;" "Chemin de Lucie;" "Allée de l'Eclair;" "Allée de la Figurante."

**CARMARTHEN MUSICAL SOCIETY.**—The last concert but one of the season was entirely successful. The appointment of Mr. Whitaker (formerly of Halifax), as conductor, has proved a judicious step on the part of the committee, the concerts having progressed under his management, and their value been enhanced by the formation of an effective chorus out of (it must be owned) very rough materials. On the present occasion the band played the overture to *Masaniello*, the march from *Le Prophète*, and two dance pieces, while the chorus gave "See the chariot at hand;" the part-song "Dawn of Day;" part-song, "Down in a flow'ry vale," and "Hail, smiling morn." The solo vocalist was Miss Burnett, who was encored in the *Brindisi*, from *La Traviata*, and an English ballad.

**HEALTH AND MUSIC.**—Why spend your money in paying for a Turkish bath, when you can go to Exeter Hall and get into a copious perspiration, and be squeezed to a degree equal to any shampooing, for the small sum of from half-a-guinea to thirty shillings, and hear an oratorio into the bargain?—*Punch*.

## The Operas.

### ROYAL ITALIAN OPERA.

THE season terminated on Saturday with the fifth performance of Auber's *Masaniello*, on the whole one of the best since the "revival." The house was crowded in every part, and the opera was heard from end to end with unmistakable satisfaction. Sig. Mario on Saturday was in splendid voice; and his vocal declamation alone might have been a lesson to those who are capable of profiting by good examples. Thus the "musical" was not—as is sometimes the case—thrust into the shade by the "histrionic" part of his performance. Mad. Dottini, the successor of Mlle. Battu, as Elvira, has a pleasing voice—what is wanting being that experience without which proficiency, in the absence of positive genius, is not to be expected. Sig. Graziani's Pietro exhibited a little more spirit than usual; but the genial barcarole in the last scene would be infinitely preferable if given from beginning to end in as nearly as possible the same time, instead of being so sentimentally "dragged" in the second part. Mlle. Salvioni's Fenella improves on acquaintance; and though, strictly speaking, it is a choreographic rather than a dramatic representation of the character, it is the most graceful that has been witnessed at the Royal Italian Opera since Pauline Leroux, who—with the exception of Monti, the "Rachel" of Pantomime—was, perhaps, the best ever seen in London. The band and chorus need no praise. The overture, as usual, was enthusiastically redemanded; and the prayer in the market-scene made its accustomed impression. As a lyric spectacle this revived *Masaniello* is one of the most remarkable in the annals of Covent Garden, and scene after scene, situation after situation, raised the sympathy and applause of the audience.

After the opera the National Anthem was given—much as usual at the Italian Opera—the audience, according to custom, rising to the familiar strains.

### HER MAJESTY'S THEATRE.

THE performances at reduced prices, "without the restriction of evening costume," seem to answer the purpose of the management. The first eight were succeeded by four others, the last of which took place on Saturday, for the benefit of Sig. Giuglini; and these were so well attended that a third series is to follow. The most admired operas of the repertory have been alternately presented, *Robert le Diable*, the *Huguenots*, *Norma*, and the *Trovatore*—owing chiefly to the splendid voice and fine dramatic genius of Mlle. Titiens, "the German Gristi"—attracting the most crowded houses, and meeting with the most unanimous approval. Now that Mlle. Trebelli, the Sisters Marchisio, and other artists have taken their departure, indeed, Mlle. Titiens and Sig. Giuglini—supported by M. Gassier and Sig. Violetti, as barytone and bass, with the diligent Mad. Lemaire as contralto, second soprano ("comprimaria") or anything that circumstances may require, and Mlle. Michal, the Swedish *bravura* singer, for such parts as Marguerite and Isabella—must sustain the whole weight of responsibility in the operatic line, until Mr. Mapleson may think it expedient to close the doors of Her Majesty's Theatre, and allow us the opportunity of making a few general observations on this his first and in many respects highly spirited and creditable campaign.

The opera on Saturday night was Flotow's *Martha*—about which little more need be said than that Mlle. Titiens and Sig. Giuglini were received with the same favour as usual in the characters of Lady Henriette and Lionel; that Mad. Lemaire played Nancy, Sig. Bossi Tristan, and Sig. Violetti Plunkett; and that the accustomed "sensation" was produced by Mlle. Titiens in "The last Rose of Summer," by Sig. Giuglini in "M'appari tutt'amore," by Sig. Violetti in the apostrophe to "Beer," and by the four principal singers in the quartet at the "Spinning Wheel."

After the opera "a descriptive lyric, in four parts, the music by Antonio Giuglini," was given for the first time, much in the same manner as regards stage effect, and with much the same enthusiastic, or seemingly enthusiastic, manifestations as Signor Verdi's memorable *cantica*, written for, but not accepted by, Her Majesty's Commissioners for the International Exhibition. The name of the descriptive lyric is *L'Italia*, and its purport very similar to that which lent to the composition of Sig. Verdi an interest far more than commensurate with its poetical, and a little more than commensurate, even with its musical merits. The "Antonio Giuglini," whose name figures as composer of the music, is no other than Sig. Giuglini, the esteemed and justly eminent tenor, who undertook a conspicuous share in the performance. Part I. is devoted to "a festival in celebration of the opening of the first Italian Parliament, contains an orchestral prelude, followed by a dance with chorus ("Viva L'Italia"), in waltz measure. Part II.



presents us with the touching spectacle of an Italian mother, who, at the siege of Gaeta, had lost two of her sons, but—*generosa donna, esempio di virtù e d'amor patrio*—comforts herself on beholding “the breach in the battlements” which leads to the final and triumphant assault, and with patriotic ardour joins in the victorious shouts of the besiegers. This is conveyed in a recitative, interspersed with “a march in the distance” (suggestive of the glad event in question); a slow air:—

“Madri, spose, non tremate  
Sul destino de' vostri cari;  
Donne Italiane esultate,  
Son gli eroi di libertà,” &c.—

thoroughly in keeping; and a martial *allegro* (“Quando la tromba”), in which the chorus takes part. In Part III., a “mysterious voice from within” (*voce mortale questa non è*) bids the Italians rejoice; the “Genius” of the country exalts the patriotism of Victor Emmanuel; and, lastly, one—in the name of the people—declares that, next to God, the most holy love of Italy is due to Italy's king,—

“—vendice e messia  
Astro a te di libertà.”

This is conveyed in a recitative and *terzetto*, with chorus, including solos for tenors and barytone, or bass. In Part IV., the “Genius of Italy” exults over the new destinies of the country and the consummation of the “*memorando evento*,” concluding with an apostrophe to the king, to which the people respond with *Salve Vittorio il grande!*—a resumption of the festival-song and dance bringing the “Descriptive Lyric Ode” to an end. It is remarkable that in the whole course of the “Ode” not a single allusion is made to the hero of the “Two Sicilies.” The English translation of the Italian text is nevertheless conveniently “free”—as though to make it serve a more comprehensive purpose than that for which it was originally and ostensibly written (some years since)—viz., “the celebration of the opening of the first Italian Parliament.” Take an example:—

“Terra di Dante, compiasi  
Il memorando evento,  
Il grido tuo dell'anima,  
Solenne grido, io sento,  
Dall'Alpe al mar si spande,  
Salve d'Italia il Re!”

Which is rendered as below by the translator:—

“Oh, land of Dante, may his wish,  
His hope, be now accomplished.  
One heartfelt cry, one solemn sound,  
Throughout the land is spreading,  
From Alps unto the ocean—  
‘God save Italia!  
One Italy, one King!’”

The literal prose-rendering of the stanza, however, would be as follows:—“Land of Dante, the memorable event *be accomplished!* The cry of your soul—a solemn cry—I hear. From the Alps to the sea it spreads—*Save the King of Italy!*”

The “Ode” was performed with every conceivable accessory of stage effect. The celebration is supposed to take place outside one of the gates of the city (Turin?), which is triumphantly decorated with flags, standards, streamers, and all the insignia of patriotic demonstration. The costumes of the singers and actors are appropriated to the circumstance, the Garibaldian paraphernalia being conspicuous. Mlle. Titiens, who represented the “Madre Italiana,” was dressed in an imposing suit of black, with a tri-coloured scarf, and as, brandishing the Italian colours, she rushed forward to declaim the martial strain, “Quando la tromba” (like Rachel, with the “Marsellaise,” in 1848), she fairly electrified the audience. Her performance was, indeed, throughout magnificent, and would have impressed her hearers under less exceptional circumstances. Of course, Sig. Giuglini (the “Genius of Italy”) was all that could be wished in his own composition, and gave the solo “Tu gemevi” admirably; nor could the apostrophe of the people's representative (“Dopo Dio, l'amor più santo”) have been more effectively delivered than by M. Gassier, whom the Garibaldian dress became to the life. The recitative allotted to the “Voce miserosa” was thoroughly well suited to Mad. Lemaire. The band and chorus, under Sig. Ardit, displayed extraordinary zeal in the performance of their somewhat obtrusive, if not very arduous, duties. We have purposely left all consideration of the music to the last. The talent of Sig. Giuglini as a composer must be judged in an inverse ratio to his talent as a singer. Those who esteem him an indifferent singer (and we should think they are very few) may probably accept him as an excellent composer. Our own high estimate of Sig. Giuglini in the former capacity has been frequently and emphatically pronounced. We shall not attempt to describe the “enthusiasm” that followed the termination of the performance. It was Sig. Giuglini's benefit; and the bouquets, wreaths, and crowns that were showered upon the stage, and which—like the

“recalls”—he shared with his accomplished associate, Mlle. Titiens, were no more than a well-earned tribute from the public to an industrious and deserving favourite.

On Monday the *Trovatore*, with Sig. Giuglini's new ode *L'Italia*.

On Tuesday *Lucia di Lammermoor*, and *L'Italia*.

On Thursday *Norma* and *L'Italia*. On this occasion Mr. Swift was substituted for Sig. Armandi, in Pollio, and was a decided improvement. Our admirable English tenor showed his thorough familiarity with the Italian repertory, by undertaking the part at a short notice, and singing the music to the entire satisfaction of the immense audience, who applauded him in every scene, and recalled him after the trio with Mlle. Titiens. Mlle. Louise Michal sang the music of Adalgisa with great effect, and certainly, as far as regards the singing, sustained the character better than any artist we remember for years. The house was suffocatingly full.

VIENNA.—From a private letter, addressed to Mr. A. W. Thayer, the “Diarrist” of *Dwight's Journal of Music*, by Dr. Chysander—author of the new German biography of Handel, of which only the first two volumes have yet appeared—the following is a translated extract:—“The third volume of Handel will come out towards the end of 1862. \* \* \* \* \* Before this third volume of Handel, that is about Easter, I shall publish *Jahrbücher musikalischer Wissenschaft*, vol. i. Among the contents I shall have—1. Pinetor's *Definitorium*, (printed in 1840) in Latin with a German translation edited by Beller-mann; 2. Two short essays by Hauptmann; then an article by myself upon three German Folk's Songs of the fourteenth century; 4. History of the Musical Chapel and Opera at Brunswick from 1580 to 1760 (Pretorius, Schütz, Grann). 5. Handel's Organ accompaniment to his Oratorio *Saul*, and a criticism of Rimbault's edition of the same; 6. Origin of “God Save the King” (a long article);—and close with “criticism of the most important new works upon music.” Then follows something in relation to another proposed article, in which, he adds, “I promise myself that these *Jahrbücher* (year books) will have many a good influence upon art. For myself they offer no other advantage than this, for I receive not a penny of pay for my labor—all is gratis. However, what is necessary must be, and can by God's help be accomplished.” “If we only had more Chysanders!”—sighs the “Diarrist.”

BOULOGNE.—The Philharmonic Society of Boulogne have given two Concerts with M. Thalberg, at the Salle des Concerts, Rue Tibloquin, the second of which came off on Wednesday in presence of a brilliant and distinguished audience. M. Sighicelli, violinist, and Mad. Corinne de Luigi, vocalist—said in the bills to be a pupil of Rossini—assisted as soloists. M. Thalberg played the fantasia on *Lucrezia Borgia*, the “Last rose of summer,” “Home, sweet home,” and fantasia on *La Muette di Portici*—all his own composition—and Chopin's *Marche Funèbre*. The great pianist was vociferously applauded in every piece. Mad. de Luigi attempted an air from *Semiramide*, the rondo from *Cenerentola*, the *brindisi* from *Lucrezia Borgia*, and “*La Separation*,” dramatic melody, said in the bills to be composed expressly for her by Rossini. M. Sighicelli, a really good player, pleased much in Arto's *Souvenirs de Bellini* and Ernst's *Carnaval de Venise*. The band played the overtures to the *Philtre* (Auber) and *Diadeste* (Godefroia—not Balfe)—no very extraordinary display for a “Philharmonic Society.”

BOSTON (Massachusetts).—Mr. John K. Paine had an audience of four or five hundred persons, at the Tremont Temple, to listen to his thoroughly competent interpretation of the great organ compositions of Sebastian Bach at his second performance in Tremont Temple. That even this number of people should manifest the desire to hear music for which the taste has been so little cultivated, and even the ear so little formed in our country, is a sign of progress in a high direction; still more, that they should sit deeply impressed and delighted, as nearly all appeared to, to the end of such a programme as the following:—

Prelude and Fugue in G.		
Trio Sonata in G, 1st movement		
Choral Variation (by request)		
Toccata in F (by request)		
Choral Variation, “By the Waters of Babylon.”		
Fantasia and Fugue in G minor		
Concert Variations on “Old Hundred.”		
“Star Spangled Banner”		

Bach.

J. K. Paine.

The Prelude and Fugue in G, with its long and curious theme, was received in wondering silence, as was the Fugue with which Mr. Paine opened his former concert. Naturally those, who could best appreciate its art and feel its beauty, were not of the class much disposed to clap their hands whenever they enjoy. The performance was admirably clear, connected, firm; the several voices taking up the subject, whether by manual or pedals, being kept distinctly individual, while crowding and swelling on like waves to a grand cumulative whole; for therein is the very charm and secret of the fugue, therein is it the type of all

\* “The Union of Italy” (Translator's foot-note).

artistic development, of all organic creations, that it presents the ceaseless blending of variety in unity, of the finite in the infinite. The most striking and appreciable pieces (of this larger kind) to the audience were the brilliant *Toccata*, repeated by request, and the *Fantasia* and *Fugue* in G minor, during which all faces brightened as with a sense of something glorious.

But probably the gentler pieces, in which a tune or melody is treated and illustrated, not in strict fugue form, but not less contrapuntally in spirit, sank the most deeply into the hearts of the listeners. The graceful and poetic movement from the Trio Sonata (two manuals and pedal) was warmly applauded. The Choral Variation (played before) in quartet form, with beautiful blending of stops, and the melody with its blissful trill sung on a reed solo stop, lost none of its warm, comforting, religious charm by repetition. The similar variations on the choral, *Am Wasserflüssen Babylons*, was found only less beautiful. In the space reserved for the organist's own Concert Variations, the organ played him a bad trick, a pedal valve now and then "ciphering," or refusing to close, so that one of the bigger tone spirits refused to be laid, and hummed on like a big factory wheel distressingly. This broke up the continuity of the thing somewhat. Still he managed to play through his variations to the general satisfaction, pleasing musicians by the tasteful invention and contrapuntal skill which he displayed, especially in treating so refractory a theme as the "Star-spangled banner," working it up with great power at the end. We trust there will be more organ concerts—more of this unique character, appealing not to the various tastes of the greatest number, but to their own proper audience, which will surely grow with opportunity. Others have perfect right to do other things, to make the organ imitate an orchestra, and what not, and they have their reward; but let him who can and will, do this thing.—*Dwight's Musical Journal*.

THE LATE PRINCE CONSORT AS A COMPOSER.—Alluding to the preparations for the Great Exhibition, a weekly journal of literature and art made the following remarks:—"If we may venture upon a hint which, if carried out, will be likely to prove a real gain to the ceremony, as well as a lively gratification to the Queen, we would remind the Royal Commissioners that among the many and varied accomplishments of the late Prince Consort was a proficiency in musical composition. Comparatively few may be aware of this fact, but in the musical world it is known that the Prince composed a "Te Deum" and a "Jubilate" of uncommon merit, that those pieces were engraved for his own use, and that copies are preserved by Her Majesty. What better or fitter tribute could be rendered to the memory of the Prince than the performance of these pieces? They are known to be in the highest degree creditable to him, and bear not merely traces of sound knowledge of the theory of music, but a happy method of developing it. Surely this is worth consideration."

ADELINA PATTI.—The two theatres are not content to play on the same day; they play the same pieces at the same time, and while Mlle. Trebelli is applauded at Her Majesty's, Mlle. Patti transports the public of Covent Garden in the same rôle of Rosina. What can one say about this marvellous young girl, which has not been already said? The charm and the enchantment are not to be analysed. When then will you hear this wonder in Paris? And why must it be that the capital of the arts should so often be the last to know or to sanction the great talents? Jenny Lind had reached a celebrity without precedent, and her career now is terminated, without Paris having ever heard a single note of her. Mendelssohn was a great composer, and yet Paris has asked nothing of him, and it was necessary that he should die in order to become famous there. To-day Adelina Patti sings, and you do not hear her! Explain this problem he who can. Since the arrival of the young artist, Covent Garden theatre, instead of three times, has played regularly four times a week, and for next week Mr. Gye announces five representations. I cannot quit Mlle. Patti without speaking of the magnificent *reprise* of *Don Giovanni*, in which she fills the part of Zerlina. It is in her hands, or in her throat, a wholly new part; one never has heard it before, and one never will hear after her the "Vorrei e non vorrei."—*Revue et Gazette Musicale*.

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COBBAN, M.	"Awake, little pilgrim" - - - - -	2 6	Ditto, separately, each - - - - -		2 6
Ditto	"Look on the brightest side" - - - - -	2 6	No. 1.—"A thousand miles from thee" - - - - -	Charles Mackay	
CRUWELL, G.	"One night as I did wander" (Flute and Violoncello accomp.) - - - - -	Burns 4 0	2.—"O'er the sunny sea" - - - - -	Ditto	
Ditto	"Violin or Horn part, in lieu of Violoncello, each 0 6		3.—"Solitude" - - - - -	Kirke White	
Ditto	"Mournfully, sing mournfully" - - - - -	2 6	4.—"The parting" - - - - -	Desmond Ryan	
Ditto	"Where is the sea?" - - - - -	3 0	5.—"Maiden mine under the vine" - - - - -	Charles Mackay	
COUSINS, W. G.	"Gently row, gondolier," duet for Contralto and Tenor (Violoncello or Viola accomp. obligato) - - - - -	2 6	6.—"The blue waves are sleeping" - - - - -	Mrs. Rogers	
Ditto	"Duet for Soprano and Mezzo-soprano" - - - - -	J. L. Ellerton 2 6	7.—"The open window" - - - - -	Longfellow	
DAWES, ALBERT	"I slept, and oh! how sweet the dream" L. M. Thornton 2 0		8.—"Mary the sempstress" - - - - -	John Oxenford	
Ditto	"Good bye, my love" - - - - -	T. P. Casiani 2 0	9.—"Be quiet, do!" - - - - -	Charles Mackay	
DESSAUR, J.	"Quick, arise, maiden mine" - - - - -	J. Oxenford 2 0	10.—"Mine, ever mine" - - - - -	Anon	
DEHL, LOUIS	"Yet ere I seek a distant shore" - - - - -	2 0	11.—"That is the way" - - - - -	Charles Mackay	
DOUGLAS, FRANK	"The songs of happier days" - - - - -	2 0	12.—"England over all" - - - - -	Ditto	
ENDERSON, M.	"My Mary" - - - - -	John Ellison 2 0	"I never knew how dear thou wert" - - - - -	C. Warfield	2 6
Ditto	"Sweet little Jenny" - - - - -	Ditto 2 0	"The very angels weep, dear" - - - - -	J. Oxenford	3 0
FOSTER, ALICE	"Merrily shines the morn" - - - - -	Rev. W. Evans 2 0	"Hurrah for old England" - - - - -	Gerald Massey	2 0
FERRARI, ADOLFO	"The Voice and Singing" (The formation and cultivation of the voice for singing. New Edition) - - - - -	10 6	"The dewdrop and the rose" - - - - -	Isabella Hampton	2 6
Ditto	Three Italian Songs:—		"Fare thee well" - - - - -	Lord Byron	2 6
Ditto	No. 1.—"Vieni, vieni" - - - - -	Maggioni 2 0	"Weeds and flowers" - - - - -	Mrs. Alfred V. Newton	2 6
Ditto	2.—"Ah se piacer mi Vuoi" - - - - -	Ditto 2 0	"The Christmas rose" - - - - -	M. A. Sedart	2 6
Ditto	3.—"L'onda che mormora" - - - - -	Metastasio 2 6	"The harp of Wales" - - - - -	E. Gilbertson	2 6
Ditto	Eight Ballads:—		"The blind man and summer" - - - - -	W. Jones	2 6
Ditto	No. 1.—"Sweet days of youth" - - - - -	Mrs. Gent 2 0	"The Ballade war song" - - - - -	E. Gilbertson	3 0
Ditto	2.—"Long years of care" - - - - -	W. W. Cazalet 2 0	"Thou art so near, and yet so far" - - - - -	J. Oxenford	3 0
Ditto	3.—"When 'mid the festive scenes" - - - - -	Ann Riskey 2 0	"Are they meant but to deceive me?" - - - - -	Ditto	2 6
Ditto	4.—"Break not by heedless word the spell" - - - - -	2 0	"Good night" (Wiegenlied) - - - - -	Ditto	2 6
Ditto	5.—"Sweet hope" - - - - -	Lady Flora Hastings 2 0	"The golden stars" (Von Heine) - - - - -	Campbell Clarke	2 6
Ditto	6.—"Remembrance" - - - - -	W. W. Cazalet 2 0	"Pretty rosebud" - - - - -	M. S. Malcolm	2 0
Ditto	7.—"Gratitude" - - - - -	Ditto 2 0	"The old willow tree" - - - - -	S. Whitesley	2 0
Ditto	8.—"I love the oak" - - - - -	Right Hon. W. M. S. 2 0	"I would I were a butterfly" - - - - -	Zeila	2 6
Ditto	Two Chamber Trios (Sopr. Mez. and Contr.) - - - - -	2 0	"The fairy's whisper" - - - - -	J. P. Douglas	2 6
Ditto	No. 1.—"Come sisters let us dance and sing" - - - - -	C. C. 2 6	"The lady of the Lea" - - - - -	W. H. Bellamy	2 6
Ditto	2.—"Come, fairies, come," - - - - -	F. A. L. 2 6	"May" (duettino for equal voices) - - - - -		2 6
Ditto	"The old woman of Berkeley" (Legend) - - - - -	Shelley 4 0	"Yes, I have roamed" (sung by Miss Oliver) - - - - -	J. W. Thirlwall	2 6
Ditto	"Love's philosophy" - - - - -	2 6	"Leonora" - - - - -	R. Howitt	2 0
Ditto	"Ave Maria" (Melody by Flotow) - - - - -	2 0	"Old England's star is gleaming" - - - - -		2 0
Ditto	"Oh! I would weep with thee" - - - - -	3 0	"Music breathes in everything" - - - - -	A. J. Symington	2 0
Ditto	Ditto (as a duet for Soprano and Barytone) - - - - -	3 0	"The knight's vigil" - - - - -	J. P. Douglas	3 0
Ditto	"Love's philosophy" (with Guitar accomp.) - - - - -	1 0	"My ain Donald" - - - - -	John Brougham	2 6
Ditto	"Quand on me donnerait" (as a duet for Soprano and Tenor) - - - - -	2 0	"The woodland flower" - - - - -	Desmond Ryan	2 0
Ditto	"To-morrow" - - - - -	R. S. Gownlock 2 6	"The troubadour's lament" - - - - -	Hon. Mrs. Greville	2 6
Ditto	"Lord hear us, we implore thee" (La Juive) J. Oxenford 2 0		"The maiden's lament" - - - - -	Ditto	3 0
Ditto	"He will be here" - - - - -	(ditto) - - - - -	"La Giovinezza del poeta" - - - - -	Prati	2 0
Ditto	"Elaine's song" (Idylls of the King) - - - - -	Tennyson 2 6	"When o'er the meadows green" (with Horn accomp. obligato) - - - - -		3 0
Ditto	"The merry lark" (a lament) - - - - -	Rev. C. Kingsley 2 0	(Violoncello part in lieu of Horn) - - - - -		0 6
Ditto	"The pathway along the green fields" - - - - -	2 6			
Ditto	"Weep not, my gentle Mary" - - - - -	M. A. D. 2 6			

## PART SONGS.

MACFARREN, G. A.	Three Four-part Songs, for two Tenors and two Basses:—	MEYERBEER, G.	"This house to love is holy," serenade for eight voices (in score) two Sopranos, two Altos, two Tenors, and two Basses - - - - - 4 0
No. 1.—"The fairy's evensong" - - - - - G. Macfarren 2 0			Separate vocal parts, each - - - - - 0 6
2.—"The world's festivals" - - - - - Douglas Thompson 3 0		MONK, E. G.	"The Battle of the Baltic," for four voices (in score) two Sopranos, Tenor, and Bass - - - - - Campbell 2 0
3.—"The arrow and the song" - - - - - Longfellow 2 0			Separate vocal parts, each - - - - - 0 6
MEYERBEER, G.	"The Lord's Prayer," for four voices (in score), Soprano, Alto, Tenor, and Bass, and Organ, <i>ad lib.</i> 3 0	PECH, DR. J.	"The bridal morn," for four voices (in score) Soprano, Alto, Tenor and Bass - - - - - D. Ryan 2 0
	Separate vocal parts, each - - - - - 0 6	VOS, C. DE	"God save the Queen," for four voices (two Tenors and two Basses) in score - - - - - 0 6
Ditto	"Aspiration" for Bass solo, and chorus of three Sopranos, two Tenors and Bass (in score) - - - - - 4 0		

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		s.	d.
1. Overture.		3	0
2. Duet. "Sir! my sister's reputation." Tenor and Barytone	...	2	6
3. Song. "Merry little Maud." Tenor	...	3	0
4. Duet. "See your lover at your feet." Sopranos	...	3	0
5. Duet. "Is that what all lovers say?" Soprano and Tenor	...	3	0
6. Trio. "Whoe'er would trust." Sopranos and Barytone	...	3	6
7. Song. "Tis gone! the Hope that once did beam." Soprano	...	2	6
8. Song. "Hurrah! for the Chase." Barytone	...	3	0
9. Finale. "Farewell, for ever."			

### ACT II.

10. Serenade. "As I lay under the Linden Tree." Tenor	...	2	6
11. Ballad. "Love's brightest dream." Soprano	...	2	6
12. Quartet. "Ah! I fear he sees resemblance." Soprano, Tenor, and Barytones	...	4	0
13. Song. "The Belle of Ballingarry." Soprano	...	2	6
14. Duet. "Which is mine, the hand or flower?" Soprano and Tenor	...	3	0
15. Song. "How oft unkindly thus we chide." Barytone	...	2	6
16. Trio. "Hold! you wish to fight, I see." Soprano, Tenor, and Barytone	...	3	6
17. Ballad. "Sweet Maiden, mine!" Tenor	...	2	6
18. Finale. "Mine, at last."			

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